

The copyright © of this thesis belongs to its rightful author and/or other copyright owner. Copies can be accessed and downloaded for non-commercial or learning purposes without any charge and permission. The thesis cannot be reproduced or quoted as a whole without the permission from its rightful owner. No alteration or changes in format is allowed without permission from its rightful owner.



**NATIONALISM AND AESTHETICS IN *NEGARAKU*: A  
DECONSTRUCTIVE ANALYSIS**

**SITI NURKHALILAH LIANA BT SHEIAKH MALIK**



**UUM**  
Universiti Utara Malaysia

**MASTER OF ARTS (HISTORY)  
UNIVERSITI UTARA MALAYSIA  
2020**



Awang Had Salleh  
Graduate School  
Arts And Sciences

Universiti Utara Malaysia

**PERAKUAN KERJA TESIS / DISERTASI**  
(Certification of thesis / dissertation)

Kami, yang bertandatangan, memperakukan bahawa  
(We, the undersigned, certify that)

**SITI NURKHALILAH LIANA SHIEAKH MALIK**

calon untuk ijazah  
(candidate for the degree of)

**MASTER OF ARTS (HISTORY)**

telah mengemukakan tesis / disertasi yang bertajuk  
(has presented his/her thesis / dissertation of the following title):

**"NATIONALISM AND AESTHETICS IN NEGARAKU: A DECONSTRUCTIVE ANALYSIS"**

seperti yang tercatat di muka surat tajuk dan kulit tesis / disertasi.  
(as it appears on the title page and front cover of the thesis / dissertation).

Bahawa tesis/disertasi tersebut boleh diterima dari segi bentuk serta kandungan dan meliputi bidang ilmu dengan memuaskan, sebagaimana yang ditunjukkan oleh calon dalam ujian lisan yang diadakan pada: **18 Ogos 2020.**

That the said thesis/dissertation is acceptable in form and content and displays a satisfactory knowledge of the field of study as demonstrated by the candidate through an oral examination held on: **August 18, 2020.**

Pengerusi Viva:  
(Chairman for VIVA)

**Assoc. Prof. Dr. Ismail Ishak**

Tandatangan  
(Signature)

Pemeriksa Luar:  
(External Examiner)

**Dr. Mohd Zufri Mamat**

Tandatangan  
(Signature)

Pemeriksa Dalam:  
(Internal Examiner)

**Prof. Dr. Mohammad Hazim Shah Abdul Murad**

Tandatangan  
(Signature)

Nama Penyelia/Penyelia-penyelia:  
(Name of Supervisor/Supervisors)

**Assoc. Prof. Dr. Munif Zarirruddin Fikri Nordin**

Tandatangan  
(Signature)

Tarikh:

(Date) **August 18, 2020**

### **Permission to use**

In presenting this thesis in fulfillment of the requirements for a postgraduate degree from Universiti Utara Malaysia, I agree that the University Library may make it freely available for inspection. I further agree that permission for the copying of this thesis in any manner, in whole or in part, for scholarly purpose may be granted by my supervisor(s) or, in their absence, by the Dean of Awang Had Salleh Graduate School of Arts and Sciences. It is understood that any copying or publication or use of this thesis or parts thereof for financial gain shall not be allowed without my written permission. It is also understood that due recognition shall be given to me and to Universiti Utara Malaysia for any scholarly use which may be made of any material from my thesis.

Request for permission to copy or to make other use of materials in this thesis, in whole or in part, should be addressed to:

Dean of Awang Had Salleh Graduate School of Arts and Sciences

UUM College of Arts and Sciences

Universiti Utara Malaysia

06010 UUM Sintok

## Abstrak

Setiap negara dalam dunia ini mempunyai lagu kebangsaan yang mempamerkan kebudayaan, tradisi, sejarah dan identiti nasional bagi sesebuah bangsa tersebut. Lagu kebangsaan merupakan aspek utama dalam menjelaskan nilai utama nasionalisma kepada rakyat dan ini merupakan medium pertama yang dipelajari sejak kita dilahirkan dalam memahami nilai nasionalisma. Lagu kebangsaan sangat memainkan peranan yang penting dalam menjelaskan kepentingan nilai nasionalisma yang perlu disemai dalam diri setiap rakyat. Namun begitu, *Negaraku* tidak memberikan impak yang besar untuk dihayati oleh rakyat Malaysia kerana kurangnya kefahaman terhadap makna sebenar lagu tersebut. Oleh itu, kajian ini bertujuan 1) untuk menjelaskan makna dan falsafah nasionalisma dalam *Negaraku*, 2) untuk menghuraikan makna ekspresi dalam *Negaraku* dan 3) untuk menganalisis fungsi representasi dalam *Negaraku*. Maka, kajian ini akan memperkenalkan satu metod eksklusif oleh Jacques Derrida (1967) dalam menganalisis elemen penulisan dan pengucapan dalam lagu *Negaraku*. Lirik lagu dan skor muzik *Negaraku* akan digunakan sebagai data dalam kajian ini. Keputusan dari kajian ini telah mengetengahkan satu metod terbaru yang mudah dan mutakhir dalam menyediakan makna yang jelas mengenai nilai nasionalisma menerusi lagu tersebut. Selain itu, kajian ini juga dapat mengetengahkan kepentingan estetika dalam setiap aspek kehidupan kita. Tiga elemen utama ditekankan dalam kajian ini iaitu, makna, ekspresi and representasi dalam *Negaraku* dapat memberi kefahaman asas untuk menghargai nilai sebenar lagu ini. Tambahan pula, kajian ini bertujuan untuk memberikan pendedahan mengenai teori dekonstruktionisma dalam dunia akademik di samping, memberi pengajaran kepada orang awam tentang peri pentingnya falsafah dalam kehidupan seharian.

Universiti Utara Malaysia

**Kata Kunci:** *Negaraku*, nasionalisma, estetika, Derrida, dekonstruktionisma

## Abstract

Every country in this world has its own national anthem that apprehend their own national identity, custom, culture, tradition, and the history of the nation. It becomes the prominent aspect in deriving the sense of nationalism and it is the first medium that we learn about this value since we were born. The national anthem really plays an important role as it is clearly related to how strong nationalism of the nation itself. Unfortunately, it seems that *Negaraku* itself did not give an impact on the spirit among citizens due to lack of understanding of interpretation of the song itself. Therefore, this study aims to describe the meaning and philosophy of nationalism in *Negaraku*, to elaborate the expression interpretation in *Negaraku* and to analyze the role of representation in the *Negaraku*. This study will emphasize an exclusive method by Jacques Derrida (1967) as the core foundation in analysing the writing and speech element in *Negaraku*. *Negaraku*'s lyrics and musical sheets will be used as the data for this study. The study resulted in drawing a new method that are simple and precise in providing the clear interpretation of the song in understanding the essence of nationalism. Moreover, the study also revealed the importance of aesthetics element in every aspect of our life. Three elements that have been highlighted in this study; the meaning, expression, and representation of *Negaraku* can give a basic understanding for the citizen in appreciating the song. Besides that, this study is desired to provide valuable insight for the future research in establishing the deconstructionism theory in the academic world, hence, give an educated insight of the importance of philosophical view in people's life.

Universiti Utara Malaysia

**Keywords:** *Negaraku*, nationalism, aesthetics, Derrida, deconstructionism

## Acknowledgement

In the Name of Allah, the Most Gracious and Merciful.

I would like to express my appreciation and gratitude to everyone who has contributed in completing this thesis. It was my pleasure to study under Associate Professor Dr. Munif Zarriruddin Fikri Bin Nordin's supervision. It is not enough to thanks him for his guidance to help me to achieve my goal. Without his valuable support, my thesis would not have been possible.

I would like also to thank my reliable parents, and friends for their love and support. My goal would not have been achieved without them. I dedicate this work to my parents; Abah! Umi! This is for you!

I am very grateful to Dr Munif. He was very kind and supportive during the viva and during the period of correction. Additionally, of his comments have helped to improve this work.

I had a very enjoyable study at Universiti Utara Malaysia (UUM). Not only, does it have a beautiful natural environment but the university gas helpful staff.

Finally, I would like to thank of my friends especially my best friend, Fathin Najiha Bt Abdullah, Noor Muhammad Hidir Bin Md Nasir, Azkhairul Azli bin Abdullah Sidi and Mohammad Azwan bin Mohamad Farid for their endless encouragement and support during my study.

## Table of Contents

Permission to use .....	i
Abstrak .....	ii
Abstract .....	iii
Acknowledgement .....	iv
Table of contents .....	v
List of Figures .....	ix
List of Examples .....	xi
List of appendices .....	xii

### CHAPTER 1: INTRODUCTION

1.1 Background of Study .....	1
1.2 Problem Statement .....	3
1.3 Research Questions .....	7
1.4 Research Objectives .....	8
1.5 Significance of the Study .....	8
1.6 Scope of the Study .....	10
1.7 Limitation of the Study .....	10
1.8 Conceptual Definition .....	11
1.8.1 Nationalism .....	11
1.8.2 Aesthetics .....	12
1.8.3 Meaning .....	12
1.8.4 Expression .....	14
1.8.5 Representation .....	16
1.8.6 Deconstructionism .....	17



## CHAPTER 2: LITERATURE REVIEW

2.1 Introduction .....	19
2.2 Nationalism.....	19
2.2.1 State-building and Nation Building .....	20
2.2.2 Modernity and Globalization in Spike of Nationalism.....	23
2.3 Aesthetics .....	26
2.3.1 Meaning in Aesthetics .....	28
2.3.2 Expression in Aesthetics.....	33
2.3.3 Representation in Aesthetics.....	35
2.4 The Role of National Anthem .....	37
2.4.1 The History Behind <i>Negaraku</i> .....	38...
2.4.2 The Formation of Lyrics .....	39
2.5 Deconstructionism .....	41
2.5.1 Jacques Derrida .....	42
2.5.2 Deconstructionism Theory.....	43
2.5.3 Critiques in Deconstructionism .....	46
2.6 The Relationship between Nationalism, Aesthetics and Deconstructionism...	49
2.6.1 The Relationship between Nationalism and Aesthetics.....	50
2.6.2 The Relationship between Nationalism and Deconstructionism .....	52.....
2.6.3 The Relationship between Aesthetics and Deconstructionism .....	54
2.7 Conclusion.....	57

## CHAPTER 3: THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 Introduction.....	59
3.2 Theoretical Framework.....	59
3.2.1 Deconstructionism in Meaning .....	61
3.2.2 Deconstructionism in Expression .....	63
3.2.2.1 Music Theory 101 .....	66...
3.2.2.1.1 Basic Music Symbols: Notes, Rests and Beats.....	66
3.2.2.1.2 Tempo and Dynamics of Song .....	71
3.2.3 Deconstructionism in Representation .....	74

3.3 Methodology.....	78
3.3.1 Data Collection.....	78
3.3.2 Category of Analysis.....	82
3.3.3 Coding Scheme.....	84
3.3.4 Method on Data Analysis.....	88
3.3.4.1 Deconstructive Analysis.....	88
3.3.4.2 Critical Analysis .....	89
3.3.4.3 Linguistic Approach.....	91
3.3.5 Procedure Analysis.....	92
3.4 Conclusion.....	94

#### **CHAPTER 4: MEANING AND PHILOSOPHY OF NATIONALISM IN NEGARAKU**

4.1 Introduction .....	96
4.2 The Structure of <i>Negaraku</i> .....	96
4.3 Meaning on the Lyrics of <i>Negaraku</i> .....	99
4.3.1 Meaning in Paragraph 1 .....	102
4.3.2 Meaning in Paragraph 2 and 3.....	106
4.4 Philosophy of Nationalism in <i>Negaraku</i> .....	109
4.4.1 Philosophy of Nationalism in Paragraph 1 .....	109
4.4.2 Philosophy of Nationalism in Paragraph 2 and 3 .....	113
4.5 Conclusion .....	116

#### **CHAPTER 5: EXPRESSION IN NEGARAKU**

5.1 Introduction.....	118
5.2 Music Progression Structure of <i>Negaraku</i> .....	118
5.2.1 Melody and Contour Shaping.....	121
5.2.2 Musical Phrases and Periods .....	126
5.3 Music as an Expression to Socio-Identity.....	132
5.4 Conclusion.....	137

## **CHAPTER 6: THE ROLE OF REPRESENTATION IN *NEGARAKU***

6.1 Introduction.....	139
6.2 Socio-Historical Base of Representation in <i>Negaraku</i> Lyric.....	139
6.3 Cultural Representation in <i>Negaraku</i> .....	147
6.4. Nationalism Representation in <i>Negaraku</i> .....	151
6.5 Conclusion .....	158

## **CHAPTER 7: CONCLUSION**

7.1 Introduction.....	159
7.2 Findings .....	159
7.2.1 Meaning and Philosophy of Nationalism in <i>Negaraku</i> .....	160...
7.2.2 Expression in <i>Negaraku</i> .....	161
7.2.3 The Role of Representation in <i>Negaraku</i> .....	162...
7.3 The Relations among Research Question .....	164.
7.3.1 The Relations between Meaning and Expression in <i>Negaraku</i> ....	164.
7.3.2 The Relations between Meaning and Representation in <i>Negaraku</i> .....	165...
7.3.3 The Relations between Expression and Representation in <i>Negaraku</i> .....	166
7.4 Contribution of the Study.....	167
7.5 Limitation of the Study .....	169...
7.6 Suggestion for Future Study .....	171...
7.7 Conclusion .....	172
References .....	174

## List of Figures

<i>Figure 1.1: The communication in the formation of Aesthetics</i> .....	13
<i>Figure 1.2: The relations between emotion and artwork</i> .....	15
<i>Figure 2.1: Yankee &amp; Doodle or The Spirit '76 by Archibald</i> .....	51
<i>Figure 2.2: Synthesis between Aesthetics and Nationalism through three main elements in aesthetic; meaning, expression and representation</i> .....	55
<i>Figure 3.1: Theoretical framework</i> .....	60
<i>Figure 3.2: Beethoven's symphony Eroica musical sheet</i> .....	65
<i>Figure 3.3: Staves in musical sheets</i> .....	67
<i>Figure 3.4: Treble and bass clef</i> .....	67
<i>Figure 3.5: List of musical notes</i> .....	68
<i>Figure 3.6: Musical notes</i> .....	70
<i>Figure 3.7: General types of tempo</i> .....	71
<i>Figure 3.8: Example of rit. marking in the music score that indicates a certain tempo that needs to follow by the musician</i> .....	72
<i>Figure 3.9: Common notation of Dynamics</i> .....	73
<i>Figure 3.10: The official lyrics of <i>Negaraku</i></i> .....	80
<i>Figure 3.11: The music score of <i>Negaraku</i> 1957 taken from National Anthem Act 1968 before the act have been revise in 2003</i> .....	81
<i>Figure 3.12: The music score of <i>Negaraku</i> 2003 taken from National Anthem 1968 after the act have been revise</i> .....	82
<i>Figure 3.13: The partition lyrics of <i>Negaraku</i> based on the paragraph</i> .....	86
<i>Figure 3.14: Example of coding</i> .....	87
<i>Figure 3.15: Coding for <i>Negaraku</i> lyrics</i> .....	87
<i>Figure 4.1: First paragraph of <i>Negaraku</i></i> .....	97
<i>Figure 4.2: Second and third paragraph (abridge version) of <i>Negaraku</i></i> .....	98
<i>Figure 4.3: Short version of <i>Negaraku</i></i> .....	99
<i>Figure 4.4: Full translation for <i>Negaraku</i> lyrics based on the Malaysian Site webpage</i> .....	101

<i>Figure 5.1: Music score for Negaraku</i>	119
<i>Figure 5.2: Negaraku 1957</i>	121
<i>Figure 5.3: Negaraku 2003</i>	122
<i>Figure 5.4: Wave contour in Part A of 1957 Negaraku</i>	123
<i>Figure 5.5: Pivotal contour in Part A of 2003 Negaraku</i>	123
<i>Figure 5.6: Melody shaping in 1957 Negaraku musical sheets</i>	125
<i>Figure 5.7: Part B of Negaraku 2003</i>	125
<i>Figure 5.8: Note the phrase line in the bass clef</i>	127
<i>Figure 5.9: Negaraku 1957</i>	129
<i>Figure 5.10: Negaraku 2003</i>	130
<i>Figure 6.1: Rukun Negara</i>	140
<i>Figure 6.2: The abridge version of Negaraku</i>	152
<i>Figure 6.3: Musical arrangement for the abridge version of Negaraku</i>	154
<i>Figure 6.4: Short version of Negaraku</i>	155
<i>Figure 6.5: Musical sheets for the short version</i>	155
<i>Figure 6.6: Series of government policies</i>	157
<i>Figure 7.1: The significance of melody to stimulate the listener</i>	167

## List of Examples

Example 1: The first stanza of The Dungeon .....	76
Example 2: The second stanza of The Dungeon.....	77
Example 3: Ellipsis for the first lyric of <i>Negaraku</i> .....	83
Example 4: A short version from the poem of Dream variations wrote by Langston Hughes (1926) .....	83
Example 5: A quotation from the poem Confession by Louise Gluck (1943).....	84
Example 6: The variants meaning that indicates only a slight addition of words	85
Example 7: Total of word formation in every line of the lyrics.....	85



**UUM**  
Universiti Utara Malaysia

## List of Appendices

Appendix 1: Summary of Findings .....	187
Appendix 2: Musical Notes of <i>Negaraku</i> 1957 .....	192
Appendix 3: Musical Notes of <i>Negaraku</i> 2003 .....	193
Appendix 4: Akta Lagu Kebangsaan 1968 .....	195



**UUM**  
Universiti Utara Malaysia



UUM

Universiti Utara Malaysia



## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of Study

Nationalism is one of the main elements that construct the strength of the nation. The definition of nationalism itself indicates many controversial issues, to begin with. Nielsen (1998) stated that the definition of nationalism consists of two elements. Firstly, the attitude that the members of a nation do to take care of their identity as a nation. Secondly, the actions that the members of a nation take in sustain some form of political sovereignty. However, Gans (2003) believes that nationalism requisite the individual memberships is the sole purpose to constitute the development of a nation that apprehends the loyalty and sense of belonging towards their nation. These individual-memberships can be in the form of involuntary or voluntary that somehow contributes to the formation of the national identity of their nation. The definition of voluntary and involuntary in Gans statement reflects the attitude of those particular members of the nation as stated as Nielson. The particular group whether they willingly or not to construct their own national identity somehow defines the normative culture of their nation. Both opinion and definition may be agreeable, but the question arises on how we constitute the act of nationalism in the first place. Throughout history, the strongest peak of nationalism can be seen in how well the nation carries out its cultural diversity in defending its own national identity.

The second question arises on what tools can spread the nationalism value towards society. In answering this question, we should take a look at something close to us. We never realize the existence of it in our daily life until we finally realize it. Aesthetics is one of the branches of philosophical knowledge alongside Metaphysics, Epistemology, Logic,

## REFERENCES

- Abd Aziz, F. (2014). The Positive and Negative Effects of Globalization on English Language Teaching and Learning. *Arab World English Journal*. Vol. 5(2), 522-528.
- Abd Rashid, M. (1998). Modernity, Tradition, and Modernity in Tradition in Muslim Societies. *Intellectual Discourse*. Vol. 19(1), 501-506.
- Allman, J. (2017). What are Ellipses in Poem? Pen and the Pad websites. Retrieved 2017, July 21<sup>st</sup> from <https://penandthepad.com/ellipses-poem-3994.html>
- Alif Suhaini. (2017, September 3<sup>rd</sup>). Musical Sheets for Negaraku 2003. Retrieved 2018, January 24<sup>th</sup> from <https://musescore.com/user/7951951/scores/2766161>
- Andsdell, G. (2014). *How Music Therapy Helps in Music Therapy and Everyday Life*. Farnham: Ashgate Publication.
- Anderson, J. & Ishido, H. (2017, December 12<sup>th</sup>). Jacques Derrida on the Reality of Universals. Unpublished discussion paper. Retrieved 2020, September 16<sup>th</sup> from [http://www.shd.chiba-u.jp/glbicrsg/Discussion Papers/pdf/Jacques Derrida on the Reality of Universals.pdf](http://www.shd.chiba-u.jp/glbicrsg/Discussion%20Papers/pdf/Jacques%20Derrida%20on%20the%20Reality%20of%20Universals.pdf)
- Arnheim, R. (1986). *A New Essays on the Psychology of Arts*. Berkeley: University of California Press.
- Aristotle. (322 b.c). *Poetics*. (S.H Butcher, Trans.). London: Macmillan and Co.

- Beauchamp, Z. (2017). It is Actually Very Strange for Sports Game to Begin with the National Anthem. Vox Websites. Retrieved 2018, May 25<sup>th</sup> from <https://www.vox.com/2016/9/3/12774172/colin-kaepernick-national-anthem-why>
- Biro, M. (2003). Art Criticism and Deconstructionism: Rosalind Krauss and Jacques Derrida. Cambridge: Cambridge University Press. Retrieved 2018, August 5<sup>th</sup> from <https://sites.lsa.umich.edu/mbiro/wp-content/uploads/site>
- Bogdandy & Walfrum, R. (2005). *State-building, Nation-building and Constitutional in Post Conflict Situations: Conceptual Clarifications and an Appraisal of Different Approaches*. New York: United Nation Law Press.
- Bohman, J. (2007, May 14<sup>th</sup>). Jurgen Habermas. Stanford Encyclopedia of Philosophy. Revised version 2018, March 1<sup>st</sup>. Retrieved 2019, July 18<sup>th</sup> from <https://plato.stanford.edu/entries/habermas/#Bib>
- Cambridge Dictionary. (2018). Cambridge: Cambridge University Press Website. Retrieved 2019, June 29<sup>th</sup> from <https://www.cambridge.org/>
- Charmaz, K. (2003). Grounded Theory: Objectivist and Constructivist Method. In N. K. Denzin & Y. S. Lincoln, (Ed.), *Strategies for Qualitative Inquiry* (pp. 249-291). Thousand Oaks: Sage.
- Coleridge, S.T. (1772). The Dungeon. Selected Classic Poem. Retrieved 2019, June 29<sup>th</sup> from [booksmusicfilmstv.com](http://booksmusicfilmstv.com)

- Collinson, D. (1992). Aesthetic Experience. In Hanfling, O. (Ed.), *Philosophical Aesthetic: An Introduction* (pp. 111-125). London: Blackwell.
- Cody, E. (1916, December 25<sup>th</sup>). The History and the Significance of National Anthem. Empire Club of Canada, Toronto, Canada. Retrieved 2019, 22<sup>nd</sup> January from <http://speeches.empireclub.org/62030/data>
- Dasar-Dasar Malaysia Webpage. (2007). Dasar Ekonomi Baru. Retrieved 2019, 22<sup>nd</sup> January from <http://www.pmo.gov.my/dokumenattached/Dasar/03DASAR EKONOMI BARU.pdf>
- Day, H. (2015). *Music Theories for Dummies*. New York: John Wiley & Sons.
- Delanty, G. & Mahony, P. (2002). *Nationalism and Social Theory*. London: Sage.
- Derrida, J. (1978). *Writing and Difference*. (The University of Chicago, Trans.). London: Routledge.
- Derrida, J. (1967). *Grammatology*. (G.C. Spivak, Trans.). Baltimore: The Johns Hopkins University Press.
- Derrida, J. (1991). Before the Law. (A. Ronell, & D. Attridge, Trans.). *Acts of Literature* (pp. 181-220). London: Routledge.
- Dewey, J. (1933). *How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process*. Lexington, MA: D.C. Heath.
- Dewey, J. (1910). *How We Think*. Boston: D.C. Heath & Co.

- Direk, Z. (2014). Law, Justice and Politics: Derrida on Deconstruction and Democracy to Come. *Law Violent Judgement* (pp.110-126). Istanbul: Galatasaray University Press. Retrieved 2020, September 16<sup>th</sup> from <file:///C:/Users/hp/Downloads/LawJusticeandPolitics.pdf>
- Dubrow, H. (2000). Lyrics Form. In Jackson, V. & Prins, Y. (Ed.), *The Lyric Theory Reader: A Critical Anthology* (pp. 114-127). Baltimore: John Hopkins University Press.
- Drum, J. (1997). Percussion Study Guide. The Phoenix Symphony. Retrieved 2019, October 31<sup>st</sup> from [https:// www.phoenixsymphony.org](https://www.phoenixsymphony.org)
- Eagleton, T. (1990). *The Ideology of the Aesthetic*. Oxford: Blackwell.
- Frank, J. (2012). Delightful Horror: Edmund Burke and the Aesthetics Democration Revolution. Cornell Encyclopedia. Retrieved 2020, August 15<sup>th</sup> from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.725.7531&rep=rep1&type=pdf>
- Frye, N. (1957). *Anatomy of Criticism: Four Essays*. New Jersey: Princeton University Press
- Gans, C. (2003). *The Limits of Nationalism*. Cambridge: Cambridge University Press.
- Gerard, D. & Mahony, P. (2002). *Nationalism and Social Theory*. London: Sage.
- Gluck, L. (1943). *Ripe Peach*. Seven Ages. Manchester: Caranet.

Gombrich, E.H. (1960). *Art and Illusion*. London: Phaidon Press.

Giovannelli, A. (2005, May 7<sup>th</sup>). Goodman's Aesthetics. Stanford Encyclopedia of Philosophy. Revised Version 2017, August 9<sup>th</sup>. Retrieved 2019, June 4<sup>th</sup> from <https://plato.stanford.edu/entries/goodman-aesthetics/#toc>

Green, J. (2005). *Looking for Alaska*. New York: Penguin Group.

Gjenvick, G. (1921, July 1<sup>st</sup>). A Picture That Stirred a Nation. *The Mentor*. Vol. 9(6), 36-37. Retrieved 2017, March 4<sup>th</sup> from <https://www.gjenvick.com/Entertainment/MotionPictures/TheMentorMotionPictures/15APictureThatStirredANation.html>

Hairi Ahmad. (2002). Dasar Ekonomi Baru. Retrieved 2019, January 22<sup>nd</sup> from [https://www.academia.edu/29205206/Dasar\\_Ekonomi\\_Baru.docx](https://www.academia.edu/29205206/Dasar_Ekonomi_Baru.docx)

Hanfling, O. (1992). *Philosophical Aesthetics: An Introduction*. Cambridge: Blackwell.

Helen, V. (2000). *Poetry and the Meditation of Value: Whitman on Lincoln*. Michigan: Michigan Quarterly Review 39.

Hitchcock, D. (2018). Critical Thinking. Stanford Encyclopedia of Philosophy. Center for the Study Language and Information. Stanford University. Retrieved on 2020, August 19<sup>th</sup> from <https://plato.stanford.edu/entries/critical-thinking/#toc>

- Hursthouse, R. (1992). Truth and Representation. In Hanfling, O. (Ed.), *Philosophical Aesthetics: An Introduction* (pp. 239-296). London: Blackwell.
- Huntington, S.P. (1971). The Change to Change: Modernization, Development and Politics. *Comparative Politics*. Vol. 3(3), 283-322. New York: University of New York Press.
- Hughes, L. (1994). The Collected Poems of Langston Hughes. Harold Ober Associated. London: Estate of Langston Hughes. Retrieved 2019, November 20<sup>th</sup> from <https://poets.org/poem/dreams>
- Isenberg, A. (1995). Critical Communication. In Neill, A. & Ridley, A. (Ed.), *The Philosophy of Art: Reading Ancient and Modern* (pp. 330-340). London: McGraw Hill.
- Introduction to Content Analysis*. (2004, November 10<sup>th</sup>). Writing@csu: Writing Guide. Retrieved 2018, March 21<sup>st</sup> from [http://www.umsi.edu/~wilmarthp/~mrpc\\_web-resources/content-analysis.pdf](http://www.umsi.edu/~wilmarthp/~mrpc_web-resources/content-analysis.pdf)
- Jackson, V. & Prins, Y. (2014). *The Lyric Theory Reader: A Critical Anthology*. Baltimore: John Hopkins University Press.
- Jagad Muhammad. (2016, October 15<sup>th</sup>). Musical Sheets for Negaraku 1957. Retrieved 2019, November 16<sup>th</sup> from <https://musescore.com/user/7951951/scores/2766161>

- Johnson, G. (2017). Heidegger and Ethnic Nationalism (Part 1 and Part 2). Retrieved 2017, June 16<sup>th</sup> from <https://www.counter-currents.com/2017/06/heidegger-and-ethnic-nationalism-part-1/>
- Kurland, D. (2000). How the Language Really Works: The Fundamentals of Critical Reading and Effective Writing. Retrieved 2020, February 14<sup>th</sup> from [http://www.criticalreading.com/linguistic\\_approach.htm](http://www.criticalreading.com/linguistic_approach.htm)
- Kymlicka & Pattern, W. (2003). Liberal Theories of Multiculturalism. In Meyer, L., Paulson, S. & Pogge, T. (Ed.), *Rights, Culture and the Law Themes from the Legal and Political Philosophy of Joseph* (pp.229-252). Oxford: Oxford University Press.
- Laegard, S. (2007). Liberal Nationalism and Nationalisation of Liberal Values. *Nation and Nationalism*. Vol. 13(1), 37-55. doi:10.1111/j.1469-8129.2007.00269.x
- Law Teacher: Free Law Essay. (February 2nd, 2018). The Malaysian Constitutional Monarchy System. Retrieved 2019, January 16<sup>th</sup> from <https://www.lawteacher.net/free-law-essays/administrative-law/themalaysian-constitutional-monarchy-system-administrative-law-essay.php>
- Law of Malaysia. (2006). National Anthem Act 390 1968. Retrieved 2019, January 23<sup>rd</sup> from <http://www.agc.gov.my/agcportal/uploads/files/Publications/LOM/EN/Act%20390.pdf>



- Law of Malaysia. (2010). Federal Constitution (English text). Commissioner of Law Revision Malaysia. Retrieved 2019, January 23<sup>rd</sup> from [http://www.agc.gov.my/agcportal/uploads/files/Publications/FC/Federal%20Consti%20\(BI%20text\).pdf](http://www.agc.gov.my/agcportal/uploads/files/Publications/FC/Federal%20Consti%20(BI%20text).pdf)
- Luthfi, M. (2017). *Kisah 25 Filsuf Barat*. Kuala Lumpur: Puteh Press.
- Lyotard. (2002). Discourse Figure. (G. Callan, & J. Williams, Trans.). *Parrhesia Journal*. Vol. 12(1), 41-55. Retrieved from 2020, September 4<sup>th</sup> from <http://parrhesiajournal.org/parrhesia12/hudek.pdf>
- Mahathir Mohamad. (1991). Perspektif Wawasan 2020. Retrieved 2020, August 19<sup>th</sup> from <https://www.pmo.gov.my/dokumenattached/Dasar>
- Marc van Oostendorp. (2016). *Miracles of Human Language: An Introduction to Linguistic*. Leiden University. Retrieved 2018, August 15<sup>th</sup> from [coursera.org](https://coursera.org)
- Margalit, A. (1997). The Moral Psychology of Nationalism. In Yack B. (Ed.), *Nationalism and the Moral Psychology of Community* (pp. 74-88). Chicago: University of Chicago Press.
- Meager, R. (1970). Aesthetics Concepts. *British Journal of Aesthetics*. Vol. 10(4), 303-322.

- Meyshna, R. (2013, August 28<sup>th</sup>). Show Respect to our National Anthem. *The Star Online*, Kuala Lumpur. Retrieved 2018, June 18<sup>th</sup> from <https://www.thestar.com.my/opinion/letters/2013/08/28/show-respect-for-our-national-anthem/>
- Miscevic, N. (2014, December 15<sup>th</sup>). Nationalism. Stanford Encyclopedia of Philosophy. Retrieved from 2018, June 18<sup>th</sup> from <https://plato.stanford.edu/entries/nationalism/>
- Mills J. Albert, Durepos, G. & Wiebe, E. (2010). Relational Analysis. *Sage Research Methods: Encyclopedia of Case Study Research* (pp.300-305). Retrieved 2019, June 18<sup>th</sup> from <http://methods.sagepub.com/reference/encyc-of-case-study-research/n292.xml>
- MyGovernment. (2020). Wawasan Kemakmuran Bersama 2030. Dasar-Dasar Kerajaan. Retrieved 2020, August 19<sup>th</sup> from <https://www.malaysia.gov.my/portal/content/30901?language=my>
- Najib Abdul Razak. (2019). Info Ringkas Transformasi Negara 2050. Jabatan Perkhidmatan Awam. Retrieved 2020, 19<sup>th</sup> August from [https://docs.ipa.gov.my/docs/pelbagai/2017/INFO\\_RINGKAS\\_TN50.pdf](https://docs.ipa.gov.my/docs/pelbagai/2017/INFO_RINGKAS_TN50.pdf)
- Neill, A. & Ridley, A. (1995). *The Philosophy of Art: Readings Ancient and Modern*. New York: McGraw- Hill.
- Nielsen, K. (1998). Liberal Nationalism, Liberal Democracies and Secession. *University of Toronto Law Journal*. Vol. 48(2), 253-295.

Norliza Rosli. (2017, May 23<sup>rd</sup>). Memartabatkan Bahasa Melayu. *Berita Harian*.

Retrieved 2018, June 18<sup>th</sup> from <https://www.bharian.com.my/node/279499>

Othman, A. (2005). Aesthetics as a Philosophy Beauty in Poetry. *Malay Literature Journal*. Vol. 19(2), 182-204.

Poole, R. (1999). *Nation and Identity*. London: 11 New Fater Lane.

Pilhofer, M. & Day, H. (2012). *Music Theory for Dummies*. New York: Wiley.

Ranger, T. & Hobsbawn, E.J. (1983). *The Invention of Tradition*. Cambridge: Cambridge University Press.

Reiley, K. (2013, July 13<sup>th</sup>). A Generational Gap in American Patriotism. Fact Tank: News in The Numbers. Pew Research Center. Retrieved 2019, August 19<sup>th</sup> from <https://www.pewresearch.org/fact-tank/2013/07/03/a-generational-gap-in-american-patriotism/>

Richards, I.A. (1970). *Poetries and Sciences*. London: Routledge and Kegan Paul.

Roff, W. (1965). *The Origin of Malay Nationalism: 1900-1941*. Canberra: Australian National Press.

Robertson, R. (1992). *Globalization: Social Theory and Global Culture*. London: Sage.

- Rukun Negara Club (KRN). (2016). Declaration of Rukun Negara. Official Portal Department of National Unity and Integration. Retrieved 2019, January 15<sup>th</sup> from <https://www.perpaduan.gov.my/en/nationalisme/rukun-negara-club>
- Sampaolo, M. (2016, July 11<sup>th</sup>). National Anthem. Encyclopedia of Britannica. Retrieved 2019, January 15<sup>th</sup> from <https://www.britannica.com/topic/national-anthem>
- Shanon, E. & Hsieh, H. (2005, November 1<sup>st</sup>). Three Approaches to Qualitative Content Analysis. *Sage Journals*. Vol. 15(9), 1277-1288. Retrieved from <http://journals.sagepub.com/doi/abs/10.1177/1049732305276687?journalCode=gha>
- Shusterman, R. (1992). *Pragmatist Aesthetics: Living Beauty, Rethinking Art*. New Jersey: Blackwell.
- Sircello, G. (1995). Expressive Properties of Art In Neill A. and Ridley A. (Ed.), *The Philosophy of Art: Readings Ancient and Modern* (pp.164-182). London: McGraw Hill.
- Sibley, F. (1959). The Concept of Aesthetics. Stanford Encyclopedia of Philosophy. First Published 2009, September 11<sup>th</sup>. Retrieved 2018, February 23<sup>rd</sup> from <https://plato.stanford.edu/entries/aesthetic-concept/#ConAes>

- Soniack, M. (2017, September). Why do We Sing the National Anthem at Sports Event? *Mental Floss Magazine*. Retrieved 2018, March 14<sup>th</sup> from <http://mentalfloss.com/article/22150/why-do-we-sing-national-anthem-sporting-events>
- Soong, K. (2016, August 16<sup>th</sup>). Time to Ditch Narrow National Culture Policy. *Malaysia Kini*, Kuala Lumpur. Retrieved 2020, April 7<sup>th</sup> from <https://www.malaysiakini.com/news/351788>
- Syed Naquib Al Attas. (1990). *Islam dalam Sejarah dan Kebudayaan Melayu*. Kuala Lumpur: Angkatan Belia Islam Malaysia.
- Taylor, C. (1993). *Reconciling the Solitudes*. Montreal: McGill-Queen's University Press.
- Vendler, H. (1991). Tintern Abbey: Two Assault. In Fletcher P. and Murphy J. (Ed.), *Wordsworth in Context*. Lewisburg: Bucknell University Press.
- Vlastos, G. (1998). *Socrates, Plato and Their Tradition: Studies in Greek Philosophy*. California: Princeton.
- Weber, E.H. (1991). What Rough Beast. *The Variorum Edition of the Poems of W.B Yeats* (p.126). London: Penguin.
- Wilkinson, R. (1992). Art, Emotion, and Expression. In Hanfling, O. (Ed.), *Philosophical Aesthetic: An Introduction* (pp.126-140). New York: Blackwell.

Wordsworth, W. (1991). Tintern Abbey: Two Assaults. *Poetry collection from The Second Coming* (p.174). London: Penguin.

Wolheim, R. (1968). *Art and Its Objects*. Cambridge: Cambridge University Press.

Wreen, M. (2005, September 13<sup>th</sup>). Beardsley Aesthetics. Stanford Encyclopedia of Philosophy. Revised version November 11<sup>th</sup>, 2014. Retrieved 2018, February 14<sup>th</sup> from <https://plato.stanford.edu/entries/beardsley-aesthetics/>



**UUM**  
Universiti Utara Malaysia

## APPENDIX 1: SUMMARY OF FINDINGS

MEANING AND PHILOSOPHY OF NATIONALISM IN <i>NEGARAKU</i>			
	Paragraph (1)	Meaning	Philosophy of Nationalism
<p><b>Critical Approach: Communication Isenberg (1995)</b></p> <p>Verdict (V) Reason (R) Norm (N)</p>	<p>1:1 <i>Negaraku</i> <i>Inilah Negaraku.</i> <b>This is my country.</b></p> <p>1:2 <i>Tanah / tumpahnya darahku</i> <i>Disinilah tanah / tumpahnya darahku.</i> <b>This is the land where my blood has spilled.</b></p>	<p>V: Both lines highlighting the highest degree of nationalism spirit.</p> <p>R(1:1): The words 'this' and 'my' indicates the significant role in portraying the national identity that we shared.</p> <p>R(1:2): It signifies the the land of <i>Tanah Melayu</i> that we sacrificed to maintain all the heritage, culture and tradition.</p>	<p>N: The sense of belonging and love towards their country form a bond that creates a national identity.</p>
	<p>1:3 <i>Rakyat hidup</i> <i>Rakyat / hidup / harmoni</i> <b>People live harmoniously</b></p> <p>1:4 <i>Bersatu dan maju</i> <i>Sentiasa bersatu padu/ dan bergerak ke arah kemajuan</i> <b>The people always living in unity towards progression</b></p>	<p>V: Both of the sentences somehow promotes the importance of modernization and globalization in the first place.</p> <p>R: The words somehow promotes the unification and progression in emphasizing the significance of civilization and globalization.</p>	<p>N: The development of cultural community projection is important before we carried out the modernization and globalization of the country.</p>



## Paragraph (2 and 3)



		Meaning	Philosophy of Nationalism
<p><b>Approach:</b></p> <p><b>Critical Communication</b>  <b>Isenberg (1995)</b>  Verdict (V)  Reason (R)  Norm (N)</p>	<p>2:1 <i>Rahmat /bahagia</i>  <i>Rahmat /serta kebahagiaan</i>  <b>Blessing and happiness.</b></p> <p>2:2 <i>Tuhan /kurniakan</i>  <i>Sentiasa tuhan /kurniakan.</i>  <b>May God always bestows</b></p> <p>2:3 <i>Raja/ kita</i>  <i>Buat raja kita/ bersemayam</i>  <b>May our king</b></p> <p>2:4 <i>Selamat /bertakhta</i>  <i>Dengan selamat/ bertakhta</i>  <b>Have a successful reign</b></p> <p>3:1 <i>Rahmat /bahagia</i>  <i>Rahmat/ serta kebahagiaan</i>  <b>Blessing and happiness.</b></p> <p>3:2 <i>Tuhan /kurniakan</i>  <i>Sentiasa tuhan/ kurniakan.</i>  <b>May God always bestows</b></p> <p>3 3 <i>Raja /kita</i>  <i>Buat raja kita /bersemayam</i>  <b>May our king</b></p> <p>3:4 <i>Selamat /bertakhta</i>  <i>Dengan selamat /bertakhta</i>  <b>Have a successful reign</b></p>	<p>V: The repetition in both paragraphs insisted on the importance of constitutional monarchy as the main identity of Malaysia in the first place.</p> <p>R: The identity of Malaysia is taken from the societal group condition in terms of political institution. (constitutional monarchy)</p>	<p>N: There is a specific clause in Federal Constitution focusing on the responsibility and power of Sultan.</p> <p>It is also has been highlighted in the Rukun Negara:  <i>Kesetiaan kepada raja dan negara.</i>  (Loyalty towards king and country)</p>



## EXPRESSION IN *NEGARAKU*

### 1) Melody and Contour Shaping

<p><b>Approach:</b></p> <p><b>Guy Sircello (1995)</b> The elaboration will constitute the chords progression melody precision as well as musical structure in showing the significant message of nationalism in the song.</p>	<p><b>Musical Sheet</b></p>	<p><b>Negaraku 1957</b></p> 	<p><b>Negaraku 2003</b></p> 
	<p><b>Melody:</b> Is the part that associates with the formation of rhythm that acts as a building block as it differentiates one genre to another.</p>	<p>The musical structure comprises 6 measures as it marks a slow tempo of rhythm (adagio).</p>	<p>The musical structure comprises 7 measures in a single staff as it marks the increase of the song tempo (march).</p>
	<p><b>Contour Shaping:</b> Is the melody shaping of certain genre of the song that will give different feeling towards the listener</p>	<p>The contour shaping of the song is wave contour as the pitch constantly goes up and down again like the wave of the sea.</p>	<p>The contour shaping of the song is the pivotal contour as it essentially pivots around the central note of the piece.</p>

2) Musical Phrases and Periods			
<p><b>Approach:</b></p> <p><b>Guy Sircello (1995)</b> The elaboration will constitute the chords progression melody precision as well as musical structure in showing the significant message of nationalism in the song.</p>	<p><b>Musical phrases:</b> Consists of the beginning and end of the musical flow.</p>	 <p>(Negaraku 1957)</p>	<p>1st &amp; 2nd staff paragraph = 6 phrases</p> <p>3rd &amp; 4th staff paragraph = 5 phrases</p> <p>5th staff paragraph = 2 phrases</p>
	<p><b>Phrase line:</b> The musical phrases will be linked to each other with the curved line.</p>	 <p>(Negaraku 2003)</p>	<p>1st staff paragraph = 7 phrases</p> <p>2nd staff paragraph = 8 phrases</p> <p>3rd staff paragraph = 6 phrases</p> <p>4th staff paragraph = 4 phrases</p>
	<p><b>Musical periods:</b> Is the collection of several phrases in one musical composition.</p>		
	<p><b>Cadence:</b> Serves as a hint of ending in the flow of music</p>		

## THE ROLE OF REPRESENTATION IN NEGARAKU

	Socio-Historical Base of Representation in <i>Negaraku</i>	Cultural Representation in <i>Negaraku</i>	Nationalism Representation in <i>Negaraku</i>
<p><b>Approach:</b></p> <p><b>Lyotard (2002)</b> Which suggested a different context of discourse through art approach.</p> <p><b>E.H Gombrich (1950)</b> Supported the approach by providing a conventional base of a strong cultural and socio-historical base.</p>	<p>1:1 <i>Negaraku</i> <i>Inilah Negaraku</i> <b>This is my country.</b></p> <p>1:2 <i>Tanah / tumpahnya/darahku</i> <i>Disinilah tanah/tumpahnya/ darahku.</i> <b>This is the land where my blood has spilled.</b></p> <p>This paragraph represents as a form of oath as in <i>Rukun Negara</i>.</p>	<p>2:1/ 3:1 <i>Rahmat /Bahagia</i> <i>Rahmat/ serta kebahagiaan</i> <b>Blessing and happiness.</b></p> <p>2:2/3:2 <i>Tuhan/ kurniakan</i> <i>Sentiasa Tuhan /kurniakan.</i> <b>May God always bestows</b></p> <p>2:3/3:3 <i>Raja/ kita</i> <i>Buat Raja/ kita bersemayam.</i> <b>May our king</b></p>	<p>1. <b>Abridged version</b> The repetition of lyrics and melody of the song represents how important our constitutional monarchy as the main identity of Malaysia.</p>
	<p>1:3 <i>Rakyat/ hidup</i> <i>Rakyat/ hidup harmoni.</i> <b>People live harmoniously</b></p> <p>1:4 <i>Bersatu/ dan/ maju</i> <i>Sentiasa bersatu padu /dan/ bergerak</i> <i>kearah kemajuan.</i> <b>The people always living in unity towards progression</b></p> <p>The paragraph represents the essence of unification and great progression through the economic policy set up by government.</p>	<p>2:4/3:4 <i>Selamat /bertakhta</i> <i>Dengan selamat/ bertakhta</i> <b>Have a successful reign</b></p> <p>It represents a strong and important position in determining the strength of that particular nation and country.</p>	<p>2. <b>Short version</b> The melody of the song represents the exclusivity and act as some sort of announcement for the presence of Royal family.</p>

# This Country of Mine

A Piano Arrangement of the Malaysian National Anthem "Negaraku"

Featuring: Great Britain (God Save The Queen), Imperial Japan (Kimi Ga Yo), Brunei (Allah Peliharakan Sultan), Singapore (Majulah Singapura)

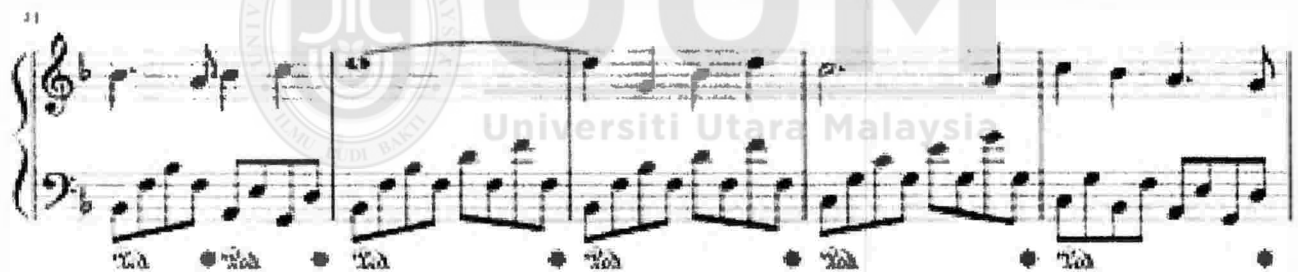
A "Tanah Melayu"

Patriotically ♩ = 100

Original (*La Ronde*) by: Pierre-Jean de Béranger (1780-1857)

Negaraku (Malaysia) in F

Arrangement by: -Kim- a.k.a. Po Yao Cheong



## National Anthem

9

## SCHEDULE

[Section 2]

THE NATIONAL ANTHEM OF MALAYSIA

NEGARAKU

Maestoso  $\text{♩} = 95$ 

Piano Acc.

3

Vocal

*mf* Ne - ga - ri -

A

6

Ta - neh tun - pa - b - nya de - reh - ku Rak - yat - hi -

The musical score is written for voice and piano. It consists of five systems of music. The first system (measures 1-4) has the lyrics "dip ber - sa - tu dan me - ju lah - mal bah -". The second system (measures 5-8) is marked with a box 'B' and has the lyrics "glo Tu - han kar - ni - a - ka - ni Ra - ja ko -". The third system (measures 9-12) has the lyrics "ta me - la - mal ber - takh - ta lah - mal bah -". The fourth system (measures 13-16) is marked with a box 'C' and has the lyrics "glo Tu - han kar - ni - a - ka - ni Ra - ja ko -". The fifth system (measures 17-20) has the lyrics "ta me - la - mal ber - takh - ta" and ends with a double bar line. The score includes dynamic markings such as *ff* and *fff*, and a *gradual ritardando* instruction. The word "FINE" is written at the end of the score.

Note

For full or royal version, play from beginning to end

For abridged version, play from beginning to B and continue from C to end

For short version, play from C to end



# **LAWS OF MALAYSIA**

**Act 808**

## **NATIONAL ANTHEM ACT 1968**

**(Revised—2018)**

REVISED BY  
THE COMMISSIONER OF LAW REVISION, MALAYSIA  
UNDER THE AUTHORITY OF THE REVISION OF LAWS ACT 1968  
2018